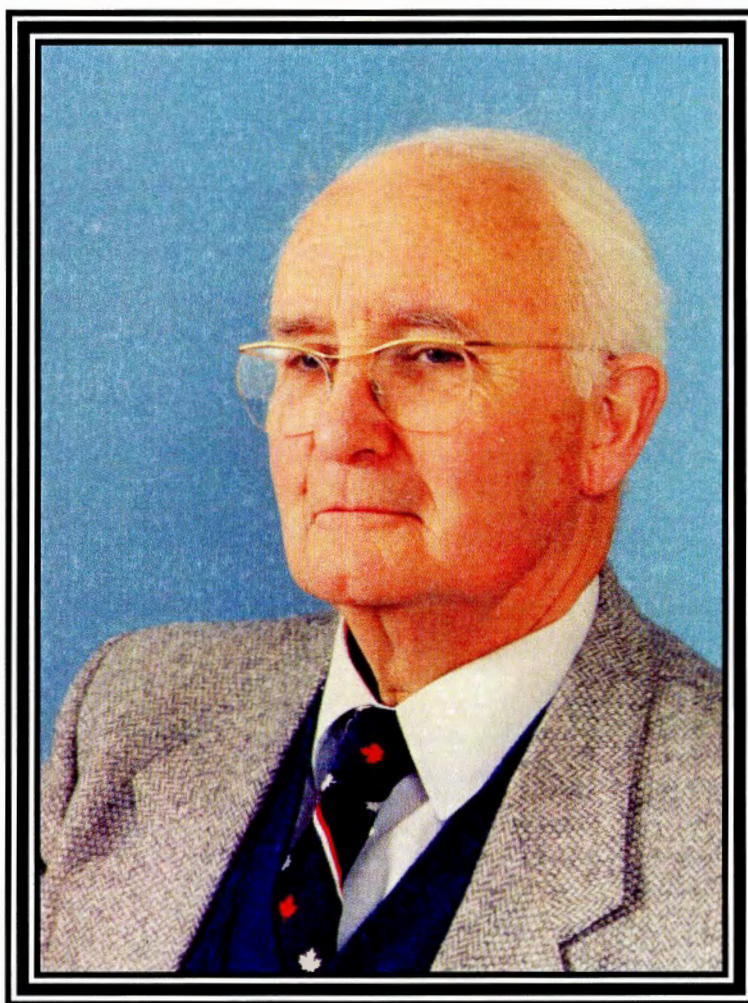


THE “CONDER” TOKEN
COLLECTOR’S JOURNAL
THE PROCEEDINGS OF THE CONDER TOKEN COLLECTOR’S CLUB
Volume VIII Number 3 Fall, 2003 Consecutive Issue #29

MEMORIAL ISSUE



ROBERT CHARLES BELL
PHYSICIAN, AUTHOR AND COLLECTOR
1917-2002

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INTRODUCTION

BY MICHAEL GROGAN

This issue is a memorial tribute to Robert Charles Bell, a legendary giant in our hobby who passed away last fall. Dr. Bell is the man who popularized Conder token collecting in the 60's, 70's, and 80's by writing a series of six books: The Building Medalets of Kempson and Skidmore, Commercial Coins 1787-1804, Copper Commercial Coins 1811-1819, Political and Commemorative Pieces Simulating Tradesmen's Tokens, Specious Tokens and Those Struck for General Circulation 1784-1804, and Tradesmen's Tickets and Private Tokens 1785-1819. These books tell the stories behind the tokens and are essential references for every serious collector. Dr. Bell also wrote an extensive series of articles, "Token Tales", which is being republished in the CTCC Journal. Dix Noonan Webb sold his high quality token collection in October 1996. Featured in this issue are articles, remembrances, and photographs of Dr. Bell including a brief autobiography. A collector who owns an autographed copy of one of his books or a token from his collection considers himself fortunate. Those among us who knew Dr. Bell personally are most fortunate indeed. He will be greatly missed.

YOUR ARTICLE IS WELCOME AND NEEDED

The Journal can only be as good as its contributors make it. We are able to produce a good quality issue every three months but there is rarely any backlog of articles waiting to be published. Our frequent contributors are the bedrock of our publication, but a wider author base is needed. If you have ever considered writing an article on any aspect of Conder token collecting, now is the time to begin. I will be glad to help anyone get started. **All articles or other items for the Journal should be sent to Mike Grogan 6501 Middleburg Ct Mobile AL 36608 USA. You may also email MS Word or Works documents to mngrogan@comcast.net.**

IN THIS ISSUE

In addition to the section honoring Dr. Bell, this issue has many interesting articles from first time and veteran contributors. Harold Welch discovers the Bell/Samuel connection and Pete Smith explores the mystery of John Gregory Hancock Jr. George Silvis illustrates and describes Dublin 290 bis and Fred Liggett discusses the basics of heraldry on tokens. Tom Fredette explains the legends on the Essex Hornchurch tokens and their relationship with Edward IV. Our series of Token Tales and Skidmore Churches continue. A call goes out for club officer candidates and you can view photos of our members enjoying the A.N.A. 2003 convention.

"Remembering Robbie Bell"

I met Robert (or Robbie, to his friends) Bell in Birmingham, England in the autumn of 1983. I had recently gotten involved in the Boulton story and was giving my first presentation, appropriately enough, in the place where it all started two centuries previously. Robert Bell was in the audience, and we chatted about matters Boultonian after the talk.

We stayed in touch. I knew Mr. Bell's token books, of course, but I learned much more about him in the next months and years.

I learned he wasn't British, but rather Canadian. When war broke out in 1939, Robbie went to England so he could get in on the action sooner rather than later. He served in the RAF, I believe, and after the war remained in the United Kingdom. He married Philippa (Phil) started a family, and became a physician - a plastic surgeon, I think. By the time I met him, he had been retired from practice for several years.

I don't know what got him into eighteenth-century tokens, but he was certainly collecting them by the fifties, writing books about them by the sixties. He and his family lived in Newcastle upon Tyne, and a small publisher there, Corbitt & Hunter, agreed to produce his first book, and then his second, and his third, and so forth. By the time he was writing his last extended study, devoted to the political tokens of the 1790s, Corbitt & Hunter had gone out of business, and Robbie was scrambling to find a publisher. That was when I came on the scene again, and that was the only time I had the privilege of actually working with him.

That was in the late winter of 1985. I'd gotten a grant from the National Endowment for the Arts and was working in North Wales and Birmingham, in pursuit of the elusive story of the Parys pence and halfpence - and barring success in that line, on the papers and activities of Matthew Boulton. Robbie and I were in fairly regular contact, and he invited me to Newcastle to look over what he'd written, offer advice on where to go next on the political book. I was flattered, of course; I came to Newcastle toward the end of March and spent about a week at chez Bell, one of the most productive weeks I ever spent anywhere.

Robbie Bell knew the eighteenth-century tokens - there's no better way of putting it. But he was always looking for ways of improving his work, ways of bringing it before a wider audience. He was very worried about the quality and utility of that last book. He needn't have been concerned: it stands as one of his best efforts and one of the most valuable, approachable publications ever done on a very complex, very important subject.

At the beginning of April 1985, I headed back south, to Wales and the

Midlands, and Robbie finished his book. We met again one last time in the autumn of 1985. After that, we gradually lost contact; but news of his death still came as a wrenching experience. Bell was one of those people who had been around forever, and who must therefore be immortal.

When I first began collecting provincial tokens (and inevitably ran into Robbie's books), I assumed he had done all of the research for them. I later learned that he was far more a popularizer than a researcher, erecting his own publications on the foundations provided by earlier enthusiasts.

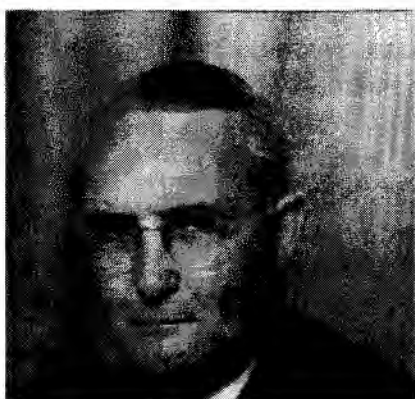
But this is not to denigrate who Robbie Bell was and what he did. Far from it: he revived interest in an overlooked field, kept that interest alive and growing until a new army of researchers could go forth and build on what he had shown us was out there, and waiting. That is his contribution. I shall be well content if I can leave as much.

--Richard G. Doty

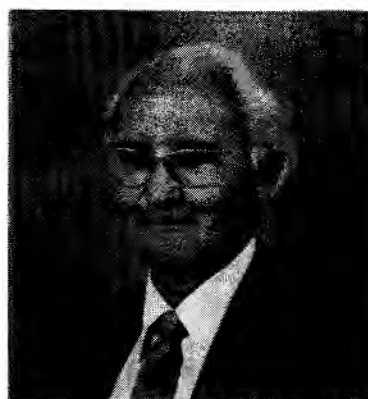
PHOTOS OF DR. BELL COURTESY OF THE BELL FAMILY



R.C. BELL AS A MEDICAL STUDENT



**R.C. BELL AS AN NHS CONSULTANT
PLASTIC SURGEON**



R.C. BELL AFTER RETIREMENT

R. C. Bell: A Son Remembers

By Harold Welch

R. C. Bell was a giant to collectors of British tokens. I was recently privileged to discuss Dr. Bell's life with his son, Duncan and found that people from many disciplines admired this versatile and talented man. Nevertheless, from the obvious pride displayed by Duncan Bell, I suspect none more than his own family. Of all the tributes that Dr. Bell will receive, I am sure that is the greatest testament to this fine man. R. C. Bell's wife, Phyllis preceded him in death in 1991. He leaves three children, Graham, 60, Duncan, 58, and Diana, 52. All three have earned their doctorates and are prominent in their respective fields. In addition, Dr. Bell had ten grandchildren.

Bell had prepared an autobiography a few years back and sent it to me on the condition that it only be printed after his death. It appears elsewhere in this edition. I forwarded it to Duncan for review who reported it to be, "accurate but typically modest and 'downbeat' about his life and achievements." In a long and very pleasant telephone call, Duncan graciously filled in some of the gaps:

Bell was born in Canada in 1917. His father, Robert Duncan Bell, wore many hats. He was a missionary who spoke many Indian dialects as well as a sometimes farmer and actor. Around age 10, his mother, Violet, became seriously ill with a rheumatic heart. Given but a short time to live, she went to England to seek the care of a specialist, taking her young son with her. Interestingly, on the Atlantic crossing, young Robert and his ill mother were befriended by Howard Carter, the famous archeologist who discovered and explored King Tutankhamon's tomb. Though Carter had something of a reputation as a cold man, he took a special interest in Robert and was perhaps one of the influences that ignited Bell's lifelong interest in scholarship and discovery. Sadly, nothing could be done for Mrs. Bell. Robert was left in England under the care of his uncle, Dr. Arthur Bell, and his mother returned to Canada where she died within a couple of months.

Young Robert's life was miserable. He had lost his parents. His new family were virtually strangers to him. He attended public schools where he was teased and taunted. He was small for his age and near sighted. He spoke with a Canadian accent and was thought uneducated, as he had not been taught the Latin, French and British history that a 'proper' English education required. He had quite a battle. Perhaps this is the reason, Robert learned to box! Bell boxed for Haileybury College and later for the University of London. He established a reputation as a very good amateur boxer.

The University of London's St. Bartholomew's Hospital was the site of Bell's medical coursework. It was there that he met his future wife, Nurse Phyllis Coding. World War II interrupted his time at St. Bartholomew's. Bell saw action in London and Hull during the bombing as a medical officer in the Emergency Medical Service. In 1945, he joined the Royal Canadian Air Force and served for three years at Goose Bay, Labrador - a combined American and Canadian medical office. Bell quickly attained the position of Chief Canadian Medical Officer and led the efforts to aid the Eskimo and Inuit peoples during a tuberculosis outbreak.

After returning to England in 1948, Bell trained as a plastic surgeon with the Royal College of Surgeons. His practice was in Co. Durham at the Shotley Bridge Hospital, which was located near Consett - the site of coalmines and an iron works. Much of Dr. Bell's work as a surgeon

centered upon reconstruction and skin grafting for accident and burn victims. Bell wrote a book on skin grafting technique, (*The Use of Skin Grafts*, Oxford University Press, 1973).

In fact, he wrote 27 books altogether. Only the one was on a medical topic, but Dr. Bell had a curious and diverse mind. When he became interested in a topic, he quickly devoured it. His learning curve was scary! In no time, he would become the foremost expert on the topic and shortly thereafter, a book would follow. His works stand as the standard reference in many areas. His interest in the migration of peoples led him to notice that many cultures play similar games. As he studied this phenomenon he became interested in the games themselves, producing such works as *Board and Table Games from Many Civilizations* and *Tangram Teasers* (Chinese puzzles - they were Napoleon's hobby). He was especially interested in oriental games and built an outstanding collection, which he donated to Durham University's Oriental Museum.

An interest in local British pottery led to *Tyneside Pottery* and several other works, as well as another outstanding personal collection. Dr. Irving Finkle, an expert on Cuneic script at the British Museum is writing a memorial on Bell for his admirers in the area of ancient board games. A fine sailor, Bell wrote *Diaries from the Days of Sail*, a fascinating compilation taken from the diaries of 19th century British sailors. He was keen on the roman wall that crosses Britain and was an active member of the Hadrianic Society. As an official member of a Canadian Indian tribe, Bell was took a great interest in the 'red Indian' as they were known in Britain and built a large personal library on these people. An accomplished photographer, he produced many of the pictures in his books. Bell's remarkable and varied mind focused on many topics, despite the rigors of serving as a senior surgeon at a major hospital all the while.

Fortunately for token collectors, at some point Bell's attention turned to British tokens. Duncan Bell can't say just when his father became interested in the series, but points out that, "it didn't take him long to get to grips with things", and as his first work *Commercial Coins*, which dealt with the genuine trader's tokens of the 18th century, was published in 1963, his interest probably didn't predate the early 1960's. This first work was quickly followed by *Copper Commercial Coins*, which examined the tokens of the early 19th century. *Tradesmen's Tickets and Private Tokens* was published in 1966, *Specious Tokens* in 1968, *Building Medalets of Kempson and Skidmore* in 1978 and finally, *Political and Commemorative Pieces* in 1987 (all the while, slipping in appendices on topics ranging from heraldry to watch-cocks!). He dealt with a close adjunct to the token coinage in the book *Unofficial Farthings 1820 - 1870* published in 1975. These books were critical in renewing and energizing the hobby of token collecting. Although much of the material was assembled from other sources, these works made the study of this wonderful series both accessible and fascinating. Bell's contribution cannot be overstated.

In later years Bell developed an interest in casino chips and Marti Gras tokens, in fact, he had expressed an interest in writing a book on the later topic. Unfortunately, it never came to fruition. However, his *Token Tales* series, originally published during the 1960's and 1970's in *World Coins* will continue to run in the *CTCC Journal* for many years to come.

Dr. Bell had a virtually encyclopedic mind until about the last year. His memory was affected following a cardiac arrest suffered while attending a conference. He chose to move to the Abbeyfield Residential Home, but remained competent to the end. He died peacefully on September 1, 2002 and had a very nice memorial service conducted in his honor later that same month. I believe it is fair to say that his was an interesting and useful life!

The Autobiography of R. C. Bell

3. 1. 01

Dear Mr Welch,

At last I have managed to send you the promised private token and a short history (personal). I would be grateful if you would not publish this before my decease.

I hope you are keeping well, and all the best for 2001.

Yours Sincerely
R. C. Bell

P.S. There were 72 struck of the original tokens, and one in silver and one in gold (the later were retained by die sinker, Mr. S. G. Adams of Leeds). Mr. Adams also made the restrike with the Indian head, but for some reason unknown to me he removed his initials from the reverse. The obverse design was taken from a photograph of the theatre staff and I at Shotley Bridge during an operation to replace an absent thumb with an index finger (pollicisation of an index finger.)



*The restrike with the Indian head is above
The original token is below.*

R. C. B.

(The Autobiography of R. C. Bell)

He was born in Sudbury, a mining town in Ontario, Canada on 22-11-17. His father, Robert Duncan Bell, was a missionary among the Ojibway Indians, and when Duncan left the area the locals held a pow-wow and made their friend's son an honorary papoose of the tribe. This is the reason for the Indian's head on the restrike of RCB's token. See rubbing.

The family moved to a farm at Port Rowan, and then to Vancouver, where RCB started schooling at the Larson (?) Second School. In 1927 the family moved to Clayburn, B.C. and RCB continued his education at the local school in what is now a heritage village, Clayburn.

In 1927 his mother took her son to England, leaving him in the care of her brother-in-law, Dr. Arthur Bell. Robert was sent to a preparatory boarding school, Woodlands, Deganwy, N. Wales for three years and then spent 4 years at Haileybury College, Hertfordshire. In 1935 he was accepted at St. Bartholomews Hospital, London and began a six year course in medicine, interrupted by the outbreak of war in 1939. Training continued in several sites until qualification in 1941, and service in the Emergency Medical Service. In 1945 he entered the RCAF, and served for three years, the last two as the Senior Medical Officer at Goose Bay, Labrador.

Returning to England in 1948 he took the second part of the FRCS (Eng) and began training as a plastic surgeon. Obtaining a consultancy in 1952 with the Newcastle-Upon-Tyne Regional Board, with his main duties at the plastic surgery unit, Shotley Bridge Hospital, Co. Durham.

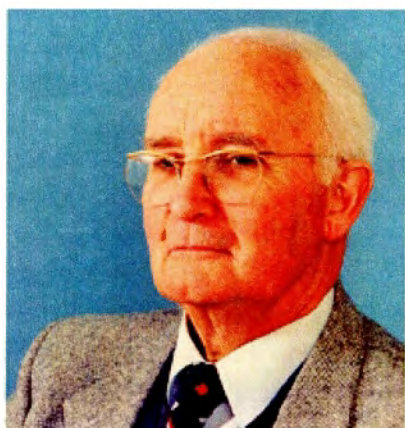
He developed an interest in board and table games, writing several books on the subject over the years. His attention was attracted to gaming tokens, and then to the 18th Century Tradesmen's Tokens; publishing a series of articles and seven books on the series.

He also wrote a book on plastic surgery, *Diaries from the Days of Sail*, and three on Maling pottery, a local firm, based first in Sunderland, and then in Newcastle. It closed in 1963.

Mr. Samuel, I Presume?

How R. C. Bell discovered the answer to a *Bazaar* mystery

by Harold Welch



Robert Charles Bell
(1917 - 2002)



Richard Thomas Samuel
(1831 - 1906)

R. C. Bell's *Commercial Coins 1784 - 1804* was a revelation to me! I had chanced upon 'Conder' tokens and had developed an interest, but now I was hooked. I obtained and read Bell's five additional token works as quickly as I possible could. He had made the series come alive for me. I was astounded that there existed such detailed scholarship for such an obscure little backwater of numismatics. He also ignited a burning curiosity in me regarding R. T. Samuel who was profiled in *Commercial Coins* and whose scholarship figures prominently throughout Bell's work. It was a curiosity which wasn't satisfied until I was able to locate and publish (with Allan Davisson) Samuel's monumental work.

In what is perhaps the single greatest example of scholarship in the field of British token collecting, Richard Thomas Samuel wrote an extraordinary series of articles for *The Bazaar, Exchange and Mart*, a general interest journal published in London. Issued thrice weekly, Samuel's pieces appeared in the Wednesday numbers beginning December 29, 1880 and continued through August 28, 1889. Ultimately amounting to several hundred pages of text, taken as a whole Samuel had presented the most comprehensive overview of the tokens of the 18th and 19th centuries ever written. They served as a major influence and guide to Dalton and Hamer, W. J. Davis, R. C. Bell and virtually all of the authors that followed. Yet, the articles were soon largely forgotten and were unknown to the vast majority of token collectors. This is because although he had begun to compile his articles into a book, tragically Samuel died before he could complete the project. Also, the *Bazaar* articles had been written anonymously!

In 1957, Mr. Raymond H. Williamson of Liverpool, N.Y., USA made a major effort to unmask the identity of the author of the *Bazaar* articles. Alas, even Arthur Waters, a man whose first published comments on tokens had appeared in *The Bazaar* some seven decades earlier, couldn't help:

St. Albans, Herts.
England.
Ap.3.57

Dear Mr. Williamson,

Messrs. Seabys, have sent me your letter of Mch. 26th. I think I can let you know about the Articles on the 18th. Century Tokens, that were published in the Exchange and Mart, in the Bazaar Section of that publication. I think they were commenced about 1885, and went on for some 14 or 15 years. The E. & M. was published three times a week, but the Articles only appeared in the Thursday issue. The Bazaar section appeared in each issue, and was devoted to various matters of interest. These Token articles were written by some advanced collector, and the author who ever he was, was most painstaking. He gave the translations of the Latin inscription. Also he must have resided in or near London, for he gives the addresses of the issuers which he could only have obtained at some big Library.

As far as I know the only complete set of the articles was that made of the late William Norman. They made a volume about three inches thick, about 11 inches by 9 inches. Norman once lent me the volume over 60 years ago and I speak from memory only, So I may not be quite accurate as to size. Norman sold the volume to Hamer and it was sold in his Sale in 1930. I presume Spinks bought it and they sold it to a Mr. Crowther Beynon, and at his Sale it was again bought by Spinks, but to whom they sold it a second time, I do Not know the present owner.

Perhaps if you wrote Spinks, they might remember who bought it and if you can buy it, you might see your way to reprint it. They include the 19th. Century Copper Tokens, but not the Silver Tokens. It would be most difficult to get it copied from the original publication in the B.M. as it is spread over so many years. I wrote the publisher of the E.&M about 1890 asking if they thought of reprinting, but they replied with a big NO, that it would not be a commercial proposition, as it would command such a small sale. Mr. Norman did everything possible to find out the author of articles, but all his enquiries came up against stone wall every time.

I might add that I was a Secondhand Bookseller in Leamington Spa for 35 years, and I have always be interested in these tokens, and I tried to find out all about the issuers and their addresses etc. from the old directories, magazines etc. It was through a letter in the Gents. Magazine that I discovered that Spence sold his dies to Skidmore, which cleared up the mystery of why Skidmore used so many of Spence's dies on his concoctions of the tokens which he made for sale to collectors of the time.

My newspaper cuttings re. The Franklin Press, now destroyed, I do not think were from the Bazaar Articles, but they had no date as otherwise I should have given it. In this respect I have always given the dates of all cuttings. My copy of the Middlesex Tokens in three volumes, is not at the Guildhall Library in the City of London, also the volume on the South London Tokens, is now in the Bermondsey Library in South London, this is enlarged to 4to. size and about 2 inches thick. The first copy of the Middlesex Tokens I did was destroyed in the premises of Longman's and Co. during the blitz of 1940.

I think I have now answered all your questions that I am able to reply to. But if there is anything else I can make clearer, I shall be pleased to hear from you and will endeavor explain more fully if possible.

I remain

Yours very faithfully,

Arthur W. Waters

Aged 88 on July 2nd.57.

If I make that Date once again.
I might add that I knew James Atkins, for nearly 20 years, and that I married his great niece in 1902, then Frances E. Stimpson

Mr. Williamson forwarded a copy of this letter to the American Numismatic Society pointing out Waters advanced age and stating: "By the law of averages, you may be needing obituary material on this grand old man within several years; the enclosed letter is useful for such a purpose. (He appears to be mixed up in the details re *The Bazaar, the Exchange & Mart* in the first paragraph.)"

Mr. Williamson wrote the British Museum September 2, 1957 to inquire if they knew if the Bazaar was still published and if they were able to identify the identity of the author of the Bazaar articles. The Deputy Supt., F. Reynolds, replied that the *B. E. & M.* was still being published and noted, "I regret I cannot discover the author of the articles referred to and I would suggest you contact the publishers to see if they have any record of the matter."

On Sept 20, 1957 Mr. Williamson wrote *The Bazaar* seeking their help:
"This scholarly series is understood to be thoroughly anonymous. Yet the author should receive generous credit -- even posthumously -- for his superb research. Would you -- 75 years after publication -- please break down for me this author's anonymity, so that I may give him belated credit?"

September 26, 1957 W. M. Whitenn the Managing Editor of the *B.E.&M.* replied: "I am extremely sorry to be unable to help you, but we have not this information ourselves. The present Company was formed in the early 1920's and took over the journal from the House of Upcott Gill. We would not necessarily have received this information from them, and moreover a lot of the old Upcott Gill records were destroyed in an air-raid on London in 1941."

Despite the failure of these repeated attempts to give due credit to the author, the answer was soon to come. As previously noted, in his 1963 work *Commercial Coins 1787 - 1804*, R. C. Bell identifies R. T. Samuel as the author of this "major work . . . and this great contribution is now virtually unknown to the majority of token collectors." In the appendix to *Commercial Coins*, Bell presents a biography of Samuel prepared by his grandson, Mr. John Samuel-Gibbon.

But how did Bell discover the identity of the author of the *Bazaar* articles? In his piece profiling Samuel published in the *British Numismatic Journal* (Vol. 32, 1963 pp. 168-73), Bell states, "Through a series of extraordinary coincidences the present writer was able to discover the identity of the author of the *Bazaar* articles and obtained a short biography from a grandson, Mr. John Samuel-Gibbon".

In June of 2001, I had the opportunity to speak with Mr. Bell on the telephone. He was a delightful and most accommodating gentleman; anxious to help me in any way that he could. I asked if he could relate the "extraordinary coincidences" that led him to identify

Samuel. Mr. Bell explained that having reached his 83rd year his memory was beginning to fail him. Unfortunately, he could not recall how he had made the connection. With this, I despaired of ever learning the answer to this mystery. As fate would have it, my curiosity would be cured shortly!

Samuel wrote anonymously and perhaps for good reason. His series had only just begun when he came into conflict with reader Nathan Heywood. Mr. Heywood had written to ask Samuel to, "kindly permit me to correct an error as to the date of the first token issue, which should be 1784, and not 1787. A fine specimen of this coin is in the cabinet of Mr. D. T. Batty, of this city (Manchester). As it turned out, Samuel was not inclined to kindly permit any corrections to his work (of course, he was correct in this matter). A series of increasingly hostile letters were exchanged until finally in utter exasperation Heywood wrote, referring to Samuel's anonymity, "I venture to remark that my correspondent would not have begged the question at issue in such decisive terms, except for the fact that he is armed with a mask. I decline all further correspondence with my opponent until he chooses to abandon his cognomen and meet on equal terms."

Samuel's reply was swift and to the point:

"I am certainly surprised at the tone and tenor of Mr. Heywood's last letter; but I can thank him for one thing, and that is the concluding paragraph of it"

In an 1887 letter to William Norman (a frequent correspondent to the *Bazaar* during the course of the series), Samuel's publisher, Upcott Gill, writes, ". . . you should be made acquainted with the fact that I have had to contend with some difficulties dealing with the author."

On the death of his kinsman John Samuel-Gibbon in 1893, Samuel succeeded to estates at Bonvilston, Newton and Trecastle in the Vale of Glamorgan, of which he was the master until his death in 1906. His interests were mainly of an antiquarian nature and during his latter years he began the compilation in book form of the *Bazaar* articles. Unfortunately the project was interrupted by his death and never completed. John Samuel-Gibbon states that a 'few' copies of the first 208 pages of the work exist, and that a bound copy of these pages was presented to the British Museum Library in 1938. This could have revealed Samuel's identity to any of those who have sought it over the years, as the British Library does list the work under his name. Unfortunately, when Raymond Williamson inquired with them about the *Bazaar* articles, they did not make the connection to the book. I wonder if Mr. Williamson ever knew just how close that he had come to the answer?

Shortly after our conversation, Mr. Bell's library was sold at auction in a July 13, 2001 sale by Phillips (Glendining's). His copy of *Provincial Copper Coins or Tokens of the 18th and 19th Century*, a printed dummy edition based on his notes published in *The Bazaar, Exchange & Mart*, comprising Bedfordshire to Middlesex, 208pp, went to Mr. John Rainey of County Down, Northern Ireland. It contained a letter to a Mr. Gray from John Samuel Gibbon, grandson of R.T. Samuel, concerning his grandfather's plans for publication, and another to R.C. Bell from Henry Foster regarding two token collections.

With this letter, the pieces to the mystery of how R. C. Bell identified the long lost author

of the long lost *Bazaar* articles suddenly fell into place! On stationary dated 13 July 1956, John Samuel-Gibbon writes:

Dear Mr. Gray,

When you told me of your collection of tokens - which I hope to be allowed to see one day if I am lucky - it occurred to me that you might be interested to see a copy of my Grandfather's work on the subject, so far as it goes.

Towards the end of the last century, my Grandfather Richard Thomas Samuel wrote a series of articles on "Provincial Copper Coins or Tokens of the 18th and 19th Centuries" and these were published in the "Bazaar". Later he had the intention of republishing these articles in book form, but this project had not been completed by the time of his death in 1906. It is for this reason that the pages 1 to 208 are all that I can let you have: there are no more.

I shall be delighted if you will accept this copy of his incomplete work with the compliments of the Author's Grandson.

All best wishes to Mrs Gray & yourself.

Yours sincerely,

John Samuel-Gibbon Q.C.

The second letter ties it all together:

July 16th., 1962

Dear Mr. Bell,

Thank you for your letter of the 13th. with reference to the unfinished work on tokens which I hoped Joe would pass on to you having heard of your current work on the subject.

I had hoped to carry on the late Mr. Saunby-Gray's collection of copper tokens as well as Mrs. Gray's silver 19th collection but on getting my nose in a little, I realized the enormity of the subject and decided to arrange the sale of the whole collection to Corbett and Hunter.

The bulk of the collections were bought at the Hamer sale of 1930 by Dr. Briggs, President of the Lincs. Society as were most of his books on token coinage. Dr. Briggs was the great personal friend of Mr. Saunby-Gray who had the pick of his collections. Hence the great bulk of the tokens and all the books (including some most interesting autographed copies) are ex Hamer and Dr. Briggs collections.

Mrs. Gray, a great personal friend of ours for some years now hoped I would take over everything, but this was impossible for me. She also gave me the unfinished work you now have. I'm afraid it was my idea, much as I appreciate her kindness, to arrange for it to go to someone like yourself who might also find it of the use for which it was intended.

Should you feel it justified, acknowledgement might well be made to its Author in your publication, or perhaps reference note?

You will understand however if I say that Mrs. Gray wants to take no further interest in numismatics having not yet got over her loss.

I'm sure however that it has gone to the best possible hands, and I make it a gift.

I should be most pleased to hear more of your work at some convenient time for you.

Yours sincerely,

Harry Foster

I always wondered how Bell had discovered Samuel's identity that he might know to seek out his grandson. I had it backwards. Samuel's grandson, through the good offices of Mr. Foster, had sought out Bell. And now the answer to my question has sought out me!



Bell's Private Token

TOKEN MAKER QUIZ [ISSUE 28] WINNER AND ANSWERS

The winner of the Token Maker Quiz is Mike Grogan with ten correct answers, the runner up is Mike Knight. Thanks to George Selgin for creating such a challenging quiz, and to our entrants. The CTCC has provided a great prize.....a nice bronzed uncirculated Warwickshire 295 [St. Mary's Hall]. The correct answers to the quiz are:

1) John Gregory Hancock Sr.; 2) John Westwood Sr.; 3) John Westwood Jr.; 4) Edward Thomason; 5) William Mainwaring; 6) Thomas Williams; 7) John Milton; 8) Thomas Wyon Jr.; 9) Thomas Dobbs; 10) Peter Kempson; 11) Thomas Mynd; 12) Matthew Boulton; 13) Jean-Pierre Droz; 14) Joseph Merry.

Dr. Selgin points out that question 4 was unintentionally misleading . Edward Thomason was an important token maker, but somewhat later , and thus does not appear on Bell's list. This did not affect the outcome, but may have caused some stress and head scratching among the entrants.

WELCOME NEW MEMBERS

Tammy Holtkamp	CTCC 431
Pete Irion	CTCC 432
Erin Messer	CTCC 433
Vicken Yegparian	CTCC 434

Token Tales

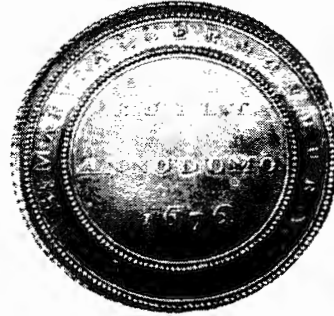
Tokens Tie Missouri Church To Edifice Built In 1677 By Sir Christopher Wren

By R. C. Bell

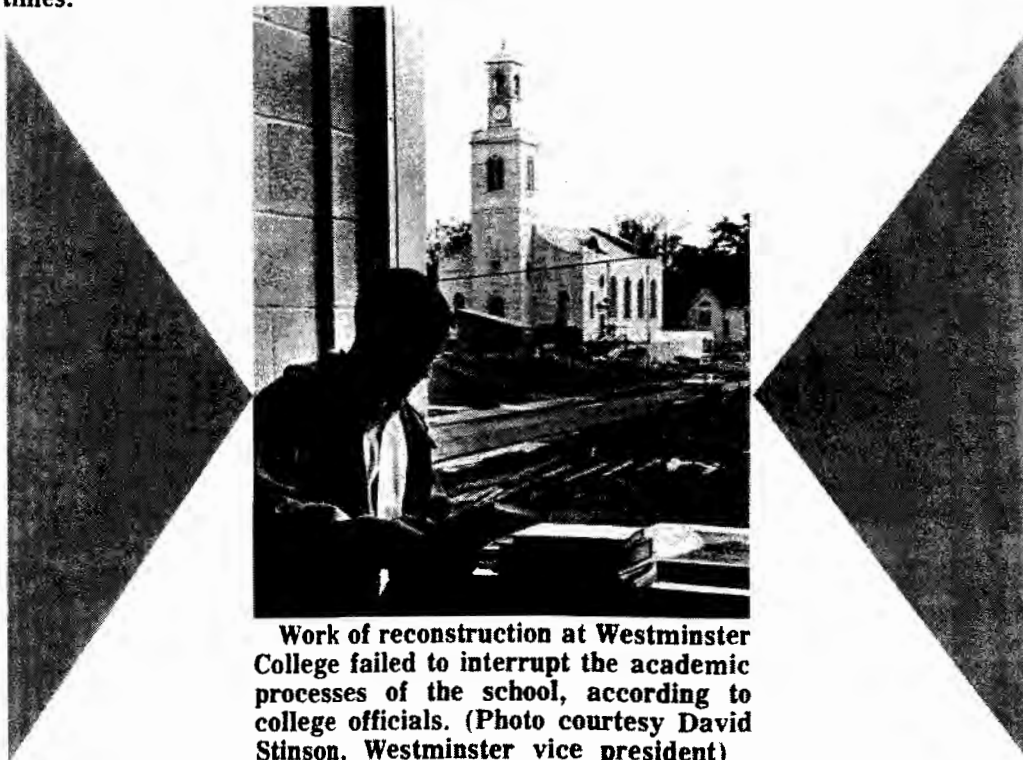
Newcastle Upon Tyne, England



A southeast view of the church of St. Mary Aldermanbury as it was in 1797 is shown on the Peter Skidmore copper halfpenny token, Dalton and Hamer Middlesex 539, cut by diesinker B. Jacobs. (Figure 1). Enlarged 1½ times.



Reverse of the Skidmore medallion token reveals that the church was rebuilt in 1676. This is in error; it should have read 1677. (Figure 2)



Work of reconstruction at Westminster College failed to interrupt the academic processes of the school, according to college officials. (Photo courtesy David Stinson, Westminster vice president)

On the campus of Westminster College, Fulton, Missouri, a Christopher Wren church has been rebuilt as a memorial to Sir Winston Churchill. Readers may like to know something of its past.

John Stow in his "Survey of London" (1598), said there were many stories of how Aldermanbury street took its name, but the most likely was from the aldermen's burie (or court), where the aldermen met at least as early as 1189, and continued until a Guildhall was started in 1411, and finished about 20 years later.

Stow wrote that he had himself seen the ruins of the old court hall in Aldermanbery (sic) street "... which of late hath been employed as a carpenter's yard..." He added, "... in Aldermanbery street be divers fair houses on both sides, meet for merchants or men of worship..."

The parish church of St. Mary Aldermanbury was a fine one with cloister and churchyard adjoining. He noted that in the cloister hung a huge human shank bone 28½ inches long, and "... more after the proportions of five shank bones of any man now living..."

Among several notables buried in the church was Sir William Estfield, mayor, 1438. During his life he had been a generous benefactor to the church and had built the steeple, and



Erys Lytle, master stonemason, checks numbered stones awaiting replacement in their original positions. Lytle individually placed every stone of the church as reconstructed in Fulton, Missouri. (Photo copyright The Associated Press Ltd., London)



St. Mary's as it appeared before it was damaged in the 1939-1945 war. (Photo copyright Royal Commission on Historical Monuments, London)

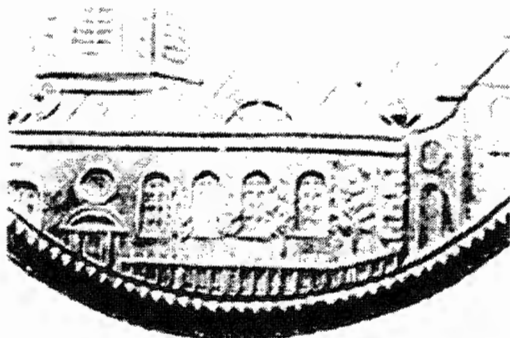
replaced the old bells with a set of five musical ones, and given a hundred pounds to other works in the church. He was also responsible for the construction of a conduit in Aldermanbury; and the carrying of water in lead pipes from Tyborne to Fleet street.

The old church was totally destroyed in the Great Fire of London in 1666; a new St. Mary's was erected in 1677 by Sir Christopher Wren.

Peter Skidmore's rare token, D&H Middlesex 539, deserves careful study



St. Mary's church as it neared completion on the campus of Westminster College. (Photo copyright The Associated Press Ltd., London)



An enlargement of Skidmore's token shows windows as they appeared in 1797. Compare with the Victorian-era additions noticeable in the pre-1939 photo, such as the stone tracery and round parapet wall, as well as the windows

the windows, and weakened the architect's plan of concentrating attention on the fine plaster work and paneling.

Note the difference in the windows in the two scenes.

During the air raids in the 1939-45 war, the church was badly damaged, the most important surviving feature of Wren's building being the East wall. The Royal Fine Art Commission recommended its preservation, and arrangements were made in 1962 for St. Mary's to be dismantled stone by stone, and transferred across the Atlantic to be reassembled in America as a memorial to Sir Winston Churchill.

as it shows the church as Wren built it, and before it suffered at the hands of restorers who inserted tracery into

**CALL FOR
CANDIDATES**



**CTCC
ELECTIONS**

CTCC elections will be held in December 2003.

Please submit names of candidates for office by November 15, 2003 to the Editor so that a ballot can be prepared and included in the December issue. Candidates may be for President, Vice President U.S.A., Vice President International, Treasurer, Editor, and Membership Chairman. Results and new officers will be announced on the Club website www.conderclub.org and in the Spring 2004 issue of the Journal.

Some Tokens of John Gregory Hancock, Jr.



Warwickshire 24 (above)



Warwickshire 140 (left) Warwickshire 142 (right) common reverse (center)
Warwickshire 19 (below)



The Hancocks, Die Engravers

Part II: John Gregory Hancock, Jr.

Pete Smith

John Gregory Hancock was born on June 24, 1791, according to church records of St. Philip, Culmore Row, Birmingham. Dr. Richard Doty looked up this record and found the name listed as Thomas Gregory Hancock. He was baptized on September 28, 1791. Doty said, "At some point, he or his father began calling him John Gregory Hancock, Jr."

The Familysearch-IGI file has a listing for John Gregory Hancock, born on June 24, 1791, and christened at Saint Martin, Birmingham, on January 6, 1792. His parents are given as John Gregory Hancock and Sarah. On the surface, we appear to have two children born on the same date and christened at different churches on different dates.

The IGI is plagued with duplicate and inconsistent records. I have reviewed several thousand of these as a biographical researcher. In the past when confronted with inconsistent records, I would have assumed that some were errors. Is it possible that both are correct?

Perhaps the Hancock's christened their son as Thomas Gregory Hancock on September 28, 1791. They then changed their minds and/or churches and christened him as John Gregory Hancock on January 6, 1792. The recording of names was a church function rather than a civil function so there may have been no coordination between churches. Usually it is best to accept the simplest explanation. However, for the story of John Gregory Hancock, Jr. any unusual explanation must be considered. As George Selgin said in a recent letter to the author, "It seems to me that, to clear things up a bit more, someone needs to go back to the Birmingham parish records to straighten out the Thomas/John Jr. mess!"

Although some tokens give his age as seven, he would have been eight years old during the first half of 1800. Bell describes Yorkshire 53 as a muling of dies used for other pieces. The obverse die of Bishop Blaze was previously used on Devonshire, Exeter D&H 2 with the Bishop holding a wool comb. The reverse die appeared on Yorkshire, Leeds D&H 43-52. Both dies were by Hancock Senior. The obverse showed the beginning of a diagonal crack on late states of Devonshire 2. The reverse die had a flaw in the E of HALFPENNY. Thus both dies were unsuitable for further production.

The comb on the obverse was modified into a chalice. Bell suggests that Hancock Junior may have been given two old dies to play with. The implication is that young Hancock was striking pieces with his father's equipment. It is then not much of a stretch to believe Junior could have worked in the shop as an assistant striking regular pieces for Hancock's customers.

The big mystery in the story is, whatever became of Junior? West's 1830 Directory shows "Hancock, John Gregory, plated bead manufacturer" on Bradford Street. Research by David Dykes indicates that this was a cousin of the engraving prodigy and son of William. While it is unusual for cousins to have the same name, again the possibility must be considered.

Thomas Sharp (1834) investigated the Hancock story and was unable to find out what happened to him. Speaking of Senior, he wrote, "The talents and genius of this

unfortunate and neglected man (now no more) promised to be perpetuated in a very remarkable manner by his son, John Gregory Hancock, whose astonishing productions in childhood will be noted in the ensuing Catalogue, but there is every reason to believe that he died young, since all inquiries at Birmingham concerning him have been unsuccessful, and no trace of him exists there beyond the works alluded to.”

This is curious. If any Hancock was alive in 1830, Sharp should have found someone who remembered him just four years later. From Sharp’s lack of evidence, later writers have concluded that Junior must have died before age ten. There is no evidence to support this.

Samuel (1884) told much of the story in just two sentences.

“The most noteworthy fact in connection with these tokens, however, is that the artist who executed the work was a child of nine years of age; a statement which many persons will scarcely be disposed to credit, but nevertheless a duly authenticated fact, vouched by the sworn testimony of his father; as in consequence of the skepticism of some persons at the time the tokens were produced, Hancock’s father made an affidavit to the effect that the pieces were entirely engraved by his son; and the gentleman for whom the work was executed declared that they were perfectly convinced of the truth of this evidence; Mr. Barker having from the reverse inscription of No. 502, [D&H 16] as far as possible evidently watched the production of some of the work; and in order that the age of the child might be placed beyond doubt it was ascertained from the register of the parish of St. Philip, Birmingham, that the boy was born on the 24th of June, 1791. Unfortunately, the subsequent history of this precocious lad, son of a clever parent, and one who must evidently have been accustomed to play with the tools in his father’s workshop almost from his infancy, since he could handle them so deftly when a child, is lost in obscurity; indeed, he appears, like many another early genius, not to have lived to acquire the benefit of the practice and experience of maturer years, as Sharp tell us that every effort to ascertain what ultimately became of him failed and that he was believed to have died young; no trace of him, except these tokens and one or two similar pieces executed about the same time, existing.”

A final comment comes from Davis (1895).

“It is regretted that the subsequent career of this precocious boy is unknown. It is indeed, beyond comprehension that all attempts should fail to trace what became of the remarkable son of so distinguished an artist.”

His term, ‘beyond comprehension,’ is significant. The lack of documentation or confirmation supports those who suspect the story is false.

Diesinking Circa 1790-1800

Appreciating the work of Junior requires an appreciation of the diesinking process. I am not aware of any contemporary description of diesinking for the Conder era. (I would love to be informed of such a source.) The Gallery Mint Museum has provided descriptions of the processes they use to reproduce 18th century techniques. Understanding diesinking requires an understanding of soft and hard steel and positive and negative images. What follows is my best understanding of the process.

The process for softening steel is called annealing. A piece of steel is heated in a furnace until it begins to glow red. It may then be left in the furnace with no additional fuel or it may be covered with an insulating material such as wood ash. It is allowed to cool slowly away from air. This process of annealing makes the steel softer and uniform.

The process for hardening steel is called tempering. Again the steel is heated in a furnace until it glows red. It is cooled as rapidly as possible. Small pieces may be immersed in cold water or oil. Larger pieces may be sprayed with a stream of water. Sometimes the steel was cooled by immersion in mercury. The advantage is that mercury did not boil or vaporize.

In a typical process for producing a die, a punch is created in soft steel by filing, cutting, gouging or polishing. The image of a head would be created as such a punch. Although this punch might show wear after several uses, it could be used to prepare several similar dies. The punch is a positive image, the same as the struck token.

The punch is tempered as described above. Its image is then pressed into a piece of soft die steel. The transfer may be made by striking the punch with a hammer or by pressing in a strong hubbing press. The image transferred to the die is a negative image.

Metal in the die is pushed aside or deformed by the hubbing process. The surface of the die is polished to smooth out these deformities. If necessary, the die may be annealed and pressed additional times to transfer the image. It may need to be turned again to make it round.

The Gallery Mint coats dies with wax and a dusting of talc to aide in layout. Arcs may be inscribed in the wax to position letters. Diesinkers for Conder Tokens probably used a similar technique.

Individual letter punches are used for the legends. While each letter punch is a positive image, the lettering in the die is both negative and backward. Lapses in the mental process frequently result in misspellings or letters that are inverted.

The dies must be touched up after punching. Again the fields may be polished. Detail may be strengthened or small details added. Thus two dies created from the same punches may show small differences that keep collectors of die varieties interested.

Punching and tooling of the die creates harder and softer areas in the steel that could be destructive during use. Reheating and tempering produce a consistent hard surface across the face of the die. As the die face is typically cooled the fastest, the die steel may be softer with distance from the die face. Using modern steel, the Gallery Mint cracked many dies before they learned how to temper deep into their dies.

Use of design punches makes sense when creating a series of identical dies for large scale production. For a single pair of dies for small production, it would be possible to cut the design directly in the die steel. However, the artist might still choose to use the punch process.

Cutting the punch for a head is an art requiring skill, talent and experience. Transferring this design to the die is a craft requiring training and strength. The question, if either could be done by an eight-year old boy, is the foundation for this mystery.

Other Hancocks

Brown attributes an 1817 medal to Thomas Hancock. [BHM 952] Forrer credits two medals to Thomas. There is apparently no biographical information on Thomas beyond his signature on medals. Some will jump to the conclusion that Thomas is the same as the son of JGH Sr. born in 1791 and later called John Gregory Hancock Junior.

There is another John Hancock (fl. 1789-1817) who was an engraver and coin dealer in London. Some of his works may be confused with those of the Birmingham Hancocks.

Robert Hancock (1730-1817) was a mezzotint engraver. Dykes claims JGH Sr. was the son of Robert Hancock (1714-92). I found no genealogies that support this.

Who produced the 1814-15 medals attributed to Hancock. Is it possible that these represent the adult career of J.G.H. Jr.?

Tokens Attributed to John Gregory Hancock, Jr.

Birmingham [D&H 140]

Obv: SIR / (bust right) / ORIGINAL

Rev: THIS IS / MY WORK / IOHN / GREGORY / HANCOCK / AGED 7 YEARS / 1800 /
INDUSTRY / PRODUCETH / WEALTH

Edge: Plain

This is considered the first for Hancock Junior. Since "Sir Original" is fanciful, it has no resemblance to other known portraits.

Birmingham [D&H 141]

Obv: Same as D&H 140

Rev: Same as D&H 140 recut as "PRODUSETH."

Birmingham [D&H 142]

Obv: W. SHAKE SPEARE / I.G. HANCOCK AGED 7 Y's

Rev: Same as D&H 140

Compare the bust of Shakespeare by Hancock with those on Middlesex 928 and Warwickshire 45 (by Mainwaring) or Warwickshire 327 (by Arnold). If Hancock Junior could produce this likeness of Shakespeare independently, I would concede that he was a genius. If instead, as I believe, he copied an earlier image, it only shows that he was a skilled craftsman.

Consider this possibility. Mainwaring and Hancock Senior both produced dies for Lutwyche. Perhaps Lutwyche allowed Hancock to borrow the old Shakespeare punch and Junior used it to cut his die for D&H 141-2. The line of the profile and shape of the eye may have been transferred from this punch with changes in the coat done by Junior.

Birmingham [D&H 143]

Obv: Same as D&H 142

Rev: Same as D&H 141

Mitchiner believed these first four tokens were proving pieces to show the skill of Junior.

“One may consider it highly unlikely that either Barker or Welch would have commissioned a young boy to engrave dies for their tokens unless they had already been provided with some proof of his precocious ability as a die engraver. Demonstration of his skill as a die engraver appears to have been provided by the “proving pieces” discovered here: tokens struck from dies he had engraved at the age of seven years; but which he only used in 1800, when it became necessary to provide some evidence of his die-sinking skill. This is the most likely explanation for the apparent inconsistency between the statement ‘aged 7 years’ which refer to the engraving of the busts, and the date ‘1800’, which refers to the striking of the finished product.”

Birmingham, Hancock’s Studio [D&H 14]

Obv: View of the interior of a workshop

Rev: DESI[G]N FOR I. [G]. HANCOCK[K]’S TOKEN / 1800

The ‘G’s and ‘K’ are inverted. This has the look of a piece that might be stamped by a nine-year old boy. The fields also show bulging around the letters indicating that the fields were not polished after punching.

Birmingham, William Pitt trial piece [D&H 15]

Obv: WILLIAM PITT EARL OF CHATHAM / I.G. HANCOCK SCUPT AGED YEARS

Rev: Blank

Perhaps the most compelling evidence for the work of Junior is the evolution of a die between use on D&H 15 and D&H 16.

Birmingham, William Pitt for George Barker [D&H 16] Kempson struck eight pieces

Obv: WILLIAM PITT EARL OF CHATHAM / (bust left) / I.G.HANCOCK, SCULPT, AGED, 8 YEARS

Rev: THIS / UNPARALLED / PRODUCTION / OF EARLY / GENIUS / WAS STRUCK UNDER / THE INSPECTION / OF / GEO. BARKER / 1800



D&H Warwickshire 16
Size 36mm



BHM 100
Size 40mm

Sharp suggests that the head was taken from Pingo's medal of William Pitt. (BHM 100)

Pye stated, "This and the four tokens immediately preceding are so well executed, that many persons have doubted their being J.G.H., Junior's work. This has induced his father to make an affidavit, that they were entirely engraved by his son; and the gentlemen for whom they were made, declare they are perfectly convinced of the truth of this affidavit."

Birmingham, William Pitt for George Barker [D&H 17] Kempson struck six pieces in copper and twelve in white metal.

Obv: Same die as D&H 16 but engraver name obliterated by Pitt's dates, BORN 1798 DIED 1778

Rev: PENNY TOKEN FOR EXCHANGE / THE WORK / OF / JOHN / GREGORY HANCOCK / AGED / NINE YEARS / 1800

Birmingham, George Barker [D&H 19] By Kempson, 24 pieces struck.

Obv: DIVA BRITANNIAE / (bust right) / FAUTRIX ARTIUM

Rev: UTILE DULCI / THE WORK / OF / JOHN / GREGORY HANCOCK / AGED / NINE YEARS / 1800 / FOR EXCHANGE

Edge: BY GEORGE BARKER BIRMINGHAM MDCCC

Birmingham, Thomas Welch [D&H 24]

Obv: THE WORK OF JOHN GREGORY HANCOCK AGED 9 YEARS / FROM A MODEL BY I.G. HANCOCK SEN.

Rev: TO / ENCOURAGE / A RARE INSTANCE / OF GENIUS / THIS / COIN WAS STRUCK / FOR T. WELCH / BIRMINGHAM / 1800

When Bell called this the finest piece by Junior, he did not mention that Senior did the model.

Consider this piece in the context of Birmingham 22 & 23, trial pieces struck for Thomas Welch. We presume that the trial pieces were done by Hancock Senior. Hancock Junior is then given credit for the final piece. What is the skill level required to produce a die from a model?

Birmingham, Yeomanry [D&H 27]

Obv: WARWICKSHIRE YEOMANRY / (rider on horseback) / ENROLLED JUNE / 25 . 1794

Rev: PROMISSORY / PENNY TOKEN / ISSUED BY / THOMAS WELCH / SECOND TROOP / 1799

Edge: ARMED TO PROTECT OUR LIVES PROPERTY AND CONSTITUTION AGAINST FOREIGN AND DOMESTIC ENIMIES (three struck before edge die broke)

Edge: ARMED TO PRESERVE OUR LIVES PROPERTY AND CONSTITUTION AGAINST FOREIGN AND DOMESTIC ENEMIES (twenty-four struck)

Edge: Plain (twenty-four struck)

Some authors attribute this to Hancock Senior. Others (Bell) attribute it to Junior. The reverse lettering on this 1799 piece is far better than that on D&H 24 dated 1800.

Birmingham, Yeomanry [D&H 28]

Obv: Same as D&H 27

Rev: PROMISSORY / PENNY TOKEN. / ISSUED BY / THOMAS WELCH / SECOND TROOP / 1799

Although the reverse legend is quite similar to that of D&H 27, it is a different die.

Theories and Speculation

1. Theory: The entire story is a hoax. This is refuted by an affidavit from the father and the observations of George Barker. However, reports of both are second hand or worse. There is no record that any of the later writers actually saw the affidavit.

2. Theory: John Gregory Hancock, Jr. died before age ten. This is supported by Sharpe's research and inability to trace Hancock after 1800 although he did not specify a date.

3. Theory: The story is true and Junior was a genuine prodigy. This is supported only by inscriptions on the tokens. There were skeptics in 1800 and still skeptics in 2003. Nothing written in the past 200 years adds support to the story.

4. Theory: Barker and Welch were in on the hoax. They may have hoped their pieces would result in favorable trades with other collectors.

5. Theory: Junior produced dies from punches made by Senior. Although still quite an accomplishment for a child, this is more believable than a theory that Junior did the whole job.

Commentary

I believe that John Gregory Hancock, Sr. had a son who hung around the shop and played with his tools. I accept that he was bright and gifted. I am not so sure he was a genius.

Had he been the son of a haberdasher who forged die steel in his basement, I would be impressed. As the son of a gifted diesinker, we have to question the hand of the father in the products of his son. A clue can be found in Warwickshire D&H 24, cut from a model by John, Sr.

Another clue can be seen in the evolution of Birmingham 15 and 16. I don't believe that an eight-year-old boy could produce the head of Pitt as seen on D&H 15. However, with some guidance and Pingo's medal as a model, the boy may have been able to modify the die to the form used on D&H 16. While Junior worked, Barker may have been called in to observe the work.

I think of young girls who enter beauty pageants and young boys who play in little league to live up to the dreams of their parents. I wonder if Junior aspired to be a great diesinker or only aspired to please his father.

Fewer than 100 total pieces are known to be struck of tokens of Hancock Junior. Was there any economic incentive to produce more? If collectors were eager to buy examples of tokens from the prodigy, perhaps more would have been produced. Perhaps the series ended because income did not justify the cost of production.

Others have asked why Junior produced no more dies after 1800. Perhaps the answer is that Hancock Senior produced no more dies for Conder Tokens after 1800. (With notable exception of Coventry 42) With regal coinage in 1797 and 1799, production of tokens declined until needed again around 1811. Without commissions, there was little work for Senior and no reason for further promotion of Junior. Perhaps he found another line of work.

I compiled an extensive family tree for the Hancocks tracing their ancestry back before 1500. This was based on the assumption that John Senior was the son of William and had a brother William who also had a son named John. Like a detective investigating a prime suspect, I accepted evidence that supported my theory and ignored any evidence that contradicted the theory.

In some ways we have too much information. I found more than 25 records for a John Hancock born in 1750 but still cannot prove which is correct. Upon reflection, I decided to report conflicting opinions and try to avoid suggesting anything I could not prove.

There is still information on the Hancocks waiting for confirmation. Perhaps the missing links appear in publications not included in my list of sources. Perhaps some reader of this Journal has the link. Perhaps this article will encourage some researcher to do the work required to fill a gap. I believe readers of this Journal are interested in learning the truth and will be interested in hearing of any new reports.

Acknowledgments

Thanks to Harold Welch for providing access to references from his library and from the library of the Conder Token Collector's Club.

Thanks to Nancy Green at the ANA Library for providing photocopies of other references.

Thanks to George Selgin who read a draft of these articles, suggested additional sources, and provided photocopies of his notes that proved valuable.

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*CORRESPONDENCE
FROM THE MAILBAG*

Members Forum - Comment

Pete Smith's first installment article on the work of the Hancocks seems, at the end, to address the question: "What is a *Conder* token? He points out on p.21 of the recent issue that what we know as the "Roman Head" or "Naked Bust" cent was struck to a similar standard and at the same time as other Conder tokens, yet it is not included in the series. He also cited my question from Issue # 3 which implied (and I didn't realize it at the time) the question" "What is a Conder token?"

Maybe the designer of the 1977 Quarterman reprint edition dust jacket felt that the Roman Head cent should have been included in the series since it was the work of Hancock. Giving the token maximum exposure like this may have prompted some questions 26 years ago, but they would not have been heard as readily because there was no CTCC Journal at that time which could be used as a forum for discussion.

So are there Conder tokens not listed as such? Would we wish to consider including the Roman Head cent now that the politics of its striking (if there ever were any) have passed us by? Just some thoughts.

Tom Fredette, CTCC #060

The Liberty of Havering atte-Bower and King Edward the Fourth

Tom Fredette

Edward IV, a distant relative of John of Gaunt, (See: "John of Gaunt - At the Throne of Kings" Issue #27) was King of England (except for a brief period of exile) from 1461 to 1483. And the obverse of Essex No. 33 and 34 (Hornchurch) depict the profile of this young man. Perhaps it is intended to be an effigy of the king from the first part of his reign when he was in his early twenties. The portrait is surrounded by the legend: EDWARD IV GRANTED THE CHARTER A.D. 1465. While viewing the obverse of this token, the writer was intrigued by the questions implied by this legend. What charter? What was its importance to the people of Hornchurch? Why did this community wish to honor him by placing his portrait on its token?

The reverse is equally as interesting. The legend on this side (and despite traditional coinage customs this writer will go out on a limb and state that he believes that this side should be called the obverse) was obviously used by Dalton and Hamer as the basis of the token's assignment to Hornchurch because it is the first place named. But it is the crowned arms and its reference to the *Liberty* of Havering atte-Bower that focused this writer's interest. It used the word "liberty" in a way that I had never seen it used before. So in addition to the questions previously mentioned there was now another - Why was "liberty" being used in this way?

The Wars of the Roses (c.1399 to 1485) the struggles for power between the Houses of Lancaster and York, were half over by the time Edward was born in 1442 - although the Lancastrians, Yorkists and all of the other people affected by these wars didn't know it at the time. Edward became a teenage (age 19) king in 1461 as a result of defeating King Henry VI in battle and deposing him.



Edward V (lower right) with his father, Edward IV, and mother, Elizabeth Woodville. Illumination from *Dictes and Sayenges of the Philosophers*, 1477; in Lambeth Palace Library, London

By courtesy of the Lambeth Palace Library, photograph, Royal Academy of Arts



Edward IV, portrait by an unknown artist; in the National Portrait Gallery, London

By courtesy of the National Portrait Gallery, London

Becoming king during the great clashes between these competing interests, Edward had to spend a lot of his time in the beginning years of his reign trying to establish his authority and power as king. He had to make every effort to form useful alliances and friendships based upon personal loyalty to him. One of the ways he went about accomplishing this was to take charge of the vast amount of wealth (a lot of which became available from confiscated Lancastrian estates) and patronage which was now his to have. He also had to get the Lancastrian nobles of the realm to start seeing things his way - from a "Yorkist perspective." And it is this writer's belief that it was this cumulative effort which was behind the legend that surrounds his portrait on the Essex halfpenny tokens. Charles Ross tells us in his study of Edward IV that: "Successful government in the localities depended upon the active cooperation of the nobility... (and in Edward's) eyes no subject could ever be over-mighty so long as he enjoyed the royal confidence."

After a trip to the World-wide Web, it appears that the Essex halfpennies aren't really just Hornchurch tokens. They appear, more accurately, to belong to the three parishes of Romford, Havering atte-Bower and Hornchurch. These parishes comprised the liberty of Havering atte-Bower. And (for definition's sake) a liberty is a division of an English county. In the reign of Edward IV, the liberty of Havering atte-Bower was considered to be independent because it had a royal palace and its affairs were attended by a Lord of the Manor - the king's representative. One of the Lord's duties was to administer the charter.

From the beginning, English kings retained a great privilege. They could withhold or grant permission for just about anything. When permission was granted for any activity or purpose, it was done so officially in the form of a document known as a **charter**. Charters are considered to be some of the first legal documents in English history. The 5th Charter of Edward IV granted to Havering atte-Bower the right to have its own court system and protected its citizens from actions filed against them in any other court. This charter granted to the liberty a form of administrative independence. In other words, as this writer understands it, the king trusted the inhabitants of this liberty to make their own decisions about their own affairs. In 1465, that must have been very important to them and may account for the event being commemorated on a token 330 years later.



Edward IV, from the series of family portraits in stained glass presented by the king to Canterbury Cathedral about 1482. In the North (Royal) window of the North-West Transept.



Essex.
HORNCHURCH.



The Encyclopedia Britannica reveals that during the first few years of his reign, Edward “...was winning many friends...by his comliness and charm and was determined to assert his independence.” And granting subjects the *liberty* to make their own decisions certainly must have been a way to build loyalty. Charles Ross relates the statement ... of the late K.B. McFarland (that) ‘no one but a fool would deny that the territorial power of the nobility was the supreme factor in later medieval society.’ So maybe King Edward had an ulterior motive.

Even though early historians did not always portray this king in a flattering light, Ross tells us further that most modern historians see him as “...a ruler of great achievement, whose methods and policies came to form the essential foundation of (English) government.” Like Alfred, Edward may also have been “great” and for similar reasons.

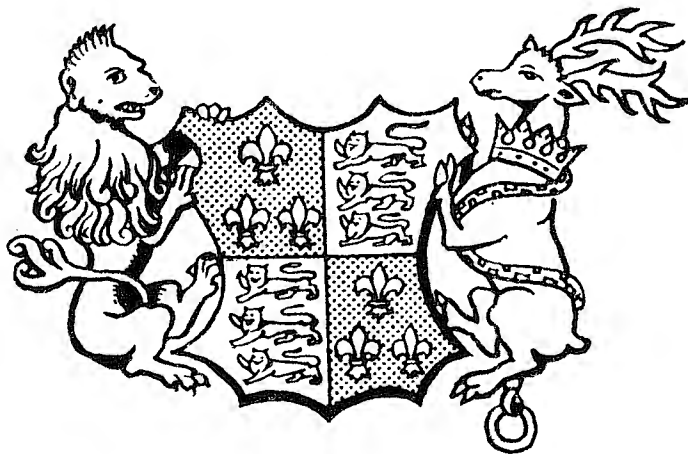
So now the legends and references on the Hornchurch halfpennies are clearer to this writer. It is always instructive to be reminded of what possibly could be the rhyme or reason behind the portraits, vinettes, inscriptions or sentiments expressed on the late 18th century British tokens. Those who designed and struck them had a great deal to say and they said it in an effective way.

References

Delderfield Eric, *Kings and Queens of England*, New York, Stein and Day, 1972.

Ross, Charles, *Edward IV*, University of California Press, Los Angeles, 1974.

Web site: <http://www.romford.org>



Arms of Edward IV

SKIDMORE CHURCHES IN THE CITY OF LONDON

St Magnus the Martyr

Founded probably before the Norman Invasion, Its position at the foot of old London Bridge was a welcome for people entering the city from the south. Originally built of stone and dedicated to St. Magnus who is almost certainly the saintly Norwegian Earl of the Orkneys, it stood at an important meeting place in medieval London where notices were read and criminals punished, including three of Wyatt's rebels in 1544.

Burned down in The Great Fire it was rebuilt by Wren in 1671-6, the 185 ft steeple being added in 1705. The roof was subsequently destroyed in another fire in 1760 and replaced. In 1768 the aisles were shortened by George Dance to enable the pavement to pass under the tower when the road was widened, in 1782 the windows on the north side were made circular, which can be clearly see in the photograph.

The pulpit altarpiece and font are all seventeenth century and many swordrests, candle brackets and statues abound. It is described in T. S. Elliot's *The Waste Land* as "inexplicable splendour of Ionian white and gold".

The stained glass is all relatively recent and is very much a matter of personal taste, as it is not at all in keeping with a Wren church.

Miles Coverdale the translator of the New

Testament was vicar here between 1563-5 and is buried in the churchyard, as is Henry Yevele the architect of the Knave of Westminster Abbey. Also to be seen are some stones from the old London Bridge and remains of a Roman wharf.

The recent photograph shows very well the contrast in the City between new and old, the church dwarfed on all sides by concrete and glass, but still looking better than the surrounding buildings and probably outlasting them too.



Heraldry on Tokens

By Fred Liggett CTCC #257

Tokens bearing a “Coat of Arms” became of interest to me after purchasing a couple of used books written by R.C. Bell, Commercial Coins 1787-1804 and Copper Commercial Coins 1811-1819. I started to read the description of an 1811 Cornwall token (Davis 11) that I had in my collection, and I quickly discovered that I had no idea what this new language meant. This particular token shows a shield with another shield on top of the first with mythological animals holding the shield upright and a large crown mounted on top of the shield. Looking through the book Commercial Coins 1787-1804, I found that the appendix explained the rudiments of Heraldry and was then able to make a little sense out of the detailed description given in the book Copper Commercial Coins 1811-1819. A trip to the library added to my understanding of the terminology.

Heraldry was born out of necessity during the Crusades. Knights painted their shields with the coats of arms so they could be recognized by their comrades in battle or if in a tournament, could be recognized by the spectators.

Colors are represented by a series of parallel lines: horizontal lines designate blue [azure], vertical lines designate red (gule), crossed horizontal and vertical lines designate black (sable), diagonal dexter \\\\\ represent green (vert), diagonal sinister //// represent purple (purpure). Yellow or gold (or) is represented by stippling (small dots), white or silver (argent) is left plain.

“Charges” are the various devices shown on the shield such as animals, fish, birds, flowers and crosses. These charges can be shown in several styles and positions. For example a lion can be shown as “passant”, walking with three feet on the ground, the off-fore paw raised, looking forward, “passant guardant”, same as passant except looking toward viewer, “rampant”, standing on hind feet with front paws in the air, looking forward, “dormant”, lying down, head forward, apparently asleep. In addition, “regardant” can also be used and means that the lion is looking behind rather than forward or toward the viewer. Looking at your Conder token shields you will find lions posed in several of these positions.



Passant

Passant Guardant

Rampant

Dormant

Rampant Regardant

Figure 1 is a drawing of the main shield on my Cornwall token, figure 2 is a drawing of the shield that is superimposed on the main shield, figure 3 is a picture of the actual token. Following is the description of the token obverse as given by Bell with my translation shown in parenthesis.

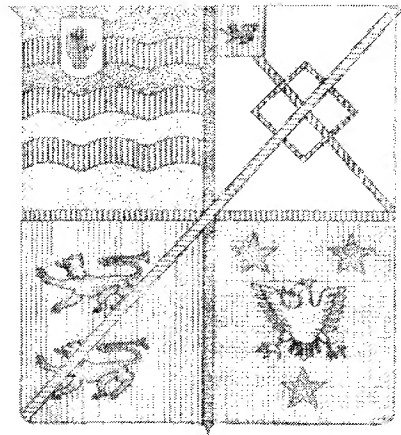


Figure 1

Figure 1 description: The obverse of this token shows the complete armorial achievement of Lord de Dunstanville. Arms: Surmounted by a baron's coronet (crown above the shield). Quarterly (the shield is divided into four quarters): First or (upper right of shield as viewed by the wearer is the first quarter, "or" meaning a gold or yellow field) three bars wavy gules (three wavy bands across the upper quarter, gules meaning red) an inescutcheon argent (another crest used as a "charge" or device and having a white or silver field) charged with a dexter hand couped at the wrist gules (crest contains a right hand, palm facing outward, cut off smoothly at the wrist, red in color) for the Baronetcy of Basset.

Second argent (upper left quarter as viewed by the wearer and having a white or silver field) a fret gules (a hollow diamond shape intertwined with a cross, red in color) on a canton of the second (a canton is a square division of a shield, usually in the upper left hand corner, second meaning the second color mentioned which is "gules"/red), a lion passant or (lion looking straight ahead and walking with three paws on the ground and the off-fore paw raised, and "or" designating that the lion is yellow or gold) for DUNSTANVILLE.

Third gules (lower right quarter as viewed by the wearer, is red), two lions passant in pale or, (two lions walking, one above the other, gold or yellow) debouched by a bendelet sinister azure (a bendelet sinister azure is a diagonal band running from the upper left of the shield to the lower right, azure, meaning blue in color). This coat is attributed to Reginald Fitzroy, or de Dunstanville, Earl of Cornwall who died in A.D. 1176.

Fourth sable (lower left quarter has a black field, sable meaning black and represented by horizontal and vertical cross hatching), a falcon rising between three mullets or (a falcon and three stars yellow or gold in color), for PENDARVES.

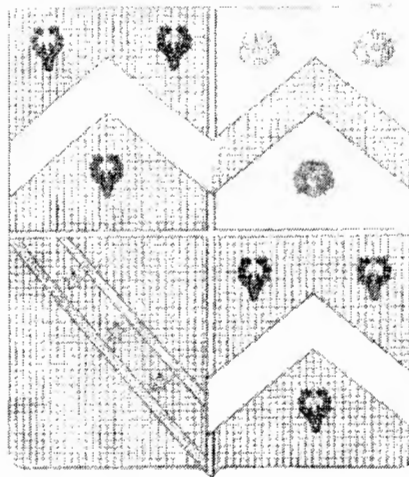


Figure 2

Figure 2 description: On an eschutcheon of pretense (an eschutcheon is a shield bearing a coat of arms and pretense means superimposed on his own shield) are the arms of his first wife Frances Susannah, daughter of John Hippisley-Coxe, Esquire of Stone Easton, Somerset, these being quarterly (divided into four quarters).

First and fourth sable (upper right and lower left quarter as viewed by the wearer have a black field) a chevron (inverted "V") between three bucks, attires attached to scalps argent (three antlered deer heads, silver or white in color) for COXE.

Second argent (upper left quarter as viewed by the wearer has a silver or white field) a chevron sable (black chevron) between three roses gule (three red roses) for NORTHLEIGH.

Third sable (lower right quarter is black), three mullets in bend between two bendelets or (three stars between two diagonal bands, gold or yellow, bendelets run from the upper right to lower left as viewed by the wearer unless stated otherwise), for HIPPISELY.

Figure 3 description: Supporters: Two unicorns argent (silver or white), armed (twisted horn), crined (with mane), unguled (hooved) and collared or (wearing a gold or yellow collar): pendant from each collar an eschutcheon (an eschutcheon is a shield bearing a coat of arms) charged with the arms of the Basset family or (field is gold or yellow in color), three bars wavy gules (three wavy red bars as seen in the first quarter of the main shield).
Motto on a ribband beneath: "Pro rege et populo"

Comments: Sir Francis Basset, Baronet of Trehidy, Recorder of Penryn, was advanced to the peerage as Baron de Dunstanville on June 17, 1776. The de Dunstanville peerage and baronetcy became extinct in 1835.



Figure 3

Davis 11

Several Conder tokens display shields with different supporters such as griffins, lions, wildmen, horses, seahorses and even beavers. Heraldry is not limited to tokens; coins of the world in most cases follow the same pattern as Conder tokens.

The following are tokens in my collection that I find very interesting:



KENT DH 42



DEVONSHIRE DH 2



SUFFOLK DH 34

Kent DH 42: Arms of the Brewers' Company. The charges are three pairs of barley garbs (sheaves) and three tuns (barrels).

Devonshire DH 2: Pegasus supporting a small shield showing a three-towered castle, with lion above shield and large hat above lion.

Suffolk DH 34: Sea horses supporting a shield with a lion passant guardant on the dexter (right as viewed by the wearer) side of the shield and three ship's bows on the sinister (left) side. A helmet is above the shield with lion above the helmet holding a sailing ship.



LANCASHIRE DH 127



WICKLOW DH 15



WARWICKSHIRE DH 50

Lancashire DH 127: Grocers' Arms. This shield is described as having nine cloves but the engraver must have had a space problem and only shows six on the token. The supporters are female griffins (winged monsters with eagle foreparts and lion hindparts) with a beard and ears. A male griffin has no wings and spikes emerge from its body. On top of the shield is a camel passant.

Wicklow DH 15: Legend, "ASSOCIATED IRISH MINE COMPANY". This shield can easily be identified as belonging to the mining industry by the charges on their coat of arms, crossed shovels, three pickaxes and a bugle-horn hanging from a sword. The crest above the shield is a windlass.

Warwickshire DH 50: This shield is interesting as the charges are hedgehogs and has a hedgehog above the shield. The legend is "INDUSTRY HAS ITS SURE REWARD".

I certainly don't consider myself an expert in Heraldry but understanding some of the terminology and learning the various mythological animals and charges used on the tokens has made collecting the tokens even more exciting.

Dublin 290 *Bis*: A New Variety of Turner Camac Token

Gregg A. Silvis

Dalton & Hamer Dublin numbers 269 through 304, with a few *Bises* thrown in for good measure, constitute the Turner Camac series of tokens. D&H considered the entire series “very rare.” Dublin 290 *Bis* was discovered in April of 2003, and Jerry Bobbe was of great assistance in confirming that this was indeed a new variety. The obverse is that of Dublin 290, but in a severely rusted state. A small rim cud has also developed to the right of the date.



Obverse of Dublin 290 *Bis*

The reverse is unlisted in Dalton & Hamer. Distinguishing features of this reverse include:

1. The **A** of **HALFPENNY** is slightly high and leans to the left.
2. The **MAN** of **CHAIRMAN** is widely spaced, unlike any of the other Turner Camac reverses.

One can also note the deterioration of the die within the lower portion of the **C** of the **HMC_o** cypher.



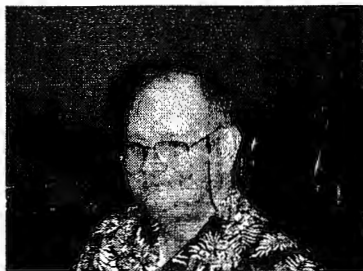
Reverse of Dublin 290 Bis

In his 1913 *British Metallic Coins and Tradesmen's Tokens*, G. C. Kent notes that "these varieties [Turner Camac] are worth what you care to give, they are not in demand." Ninety years later, there is at least some interest in this series!

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Editor, Librarian

Harold Welch
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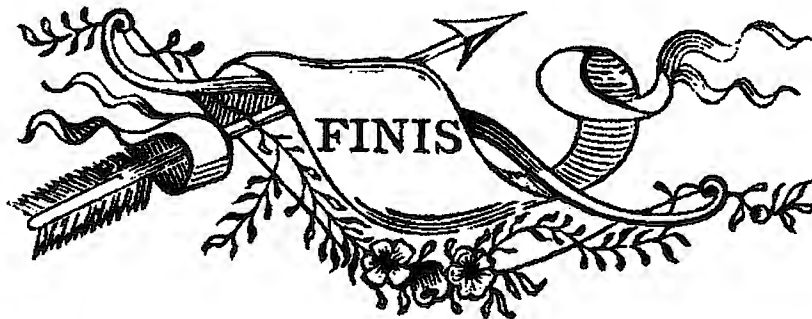
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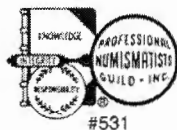
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